

Al eminentе pianista mi muy querido amigo y maestro D. José Tragó

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

1. EN DO

Allegro

Sheet music for piano, page 2, featuring five staves of musical notation. The music is in common time and consists of the following measures:

- Staff 1: 12 measures of eighth-note patterns in 3/8 time, starting with a bass note. Measure 12 ends with a repeat sign.
- Staff 2: 12 measures of eighth-note patterns in 3/8 time, starting with a bass note. Measure 12 ends with a repeat sign.
- Staff 3: 12 measures of eighth-note patterns in 3/8 time, starting with a bass note. Measure 12 ends with a repeat sign.
- Staff 4: 12 measures of eighth-note patterns in 3/8 time, starting with a bass note. Measure 12 ends with a repeat sign.
- Staff 5: 12 measures of eighth-note patterns in 3/8 time, starting with a bass note. Measure 12 ends with a repeat sign.

Dynamics and performance instructions:

- Measure 1: *ff*
- Measure 2: *f*
- Measure 3: *p*
- Measure 4: *Ped.*
- Measure 5: *Ped.*
- Measure 6: *cresc.*
- Measure 7: *f*
- Measure 8: *p*
- Measure 9: *f*
- Measure 10: *p*
- Measure 11: *Ped.*
- Measure 12: *cresc.*
- Measure 13: *f*
- Measure 14: *p*

The image shows five staves of musical notation for piano, arranged vertically. The top staff is in common time, featuring a treble clef and a bass clef. The second staff is in common time with a bass clef. The third staff is in common time with a treble clef. The fourth staff is in common time with a bass clef. The fifth staff is in common time with a treble clef. The music includes various dynamics such as **pp**, **p**, **f**, and **ff**. Performance instructions like **Ped.** and **elegante** are also present. The notation uses a mix of quarter and eighth notes, with some notes grouped by parentheses and some by vertical stems. The music is divided into measures by vertical bar lines.

Sheet music for piano, five staves. The music is in common time, with a key signature of one sharp (F#). The first staff (treble) has eighth-note patterns with grace notes. The second staff (bass) has eighth-note patterns. The third staff (treble) has sixteenth-note patterns. The fourth staff (bass) has eighth-note patterns. The fifth staff (treble) has sixteenth-note patterns. Measure 8 starts with a treble clef and a dotted line above the staff, indicating a repeat of the previous section.

A mi distinguida discípula Juanita Acapulco

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

Op. 65

Allegretto

2. EN SOL

p legiero

Ped. Ped. Ped.

poco rit.

Ped.

The image shows five staves of musical notation for piano, arranged vertically. The top staff is in G major (one sharp) and consists of two measures of eighth-note chords. The second staff is in G major and shows bass notes with dynamic markings: 'Ped.' followed by two measures of eighth-note chords. The third staff is in B-flat major (two flats) and includes performance instructions: 'poco rit.' followed by 'a tempo', then a measure of eighth-note chords. The fourth staff is in G major and features bass notes with 'Ped.' markings. The fifth staff is in G major and includes performance instructions: 'rit.' followed by 'a tempo', then a measure of eighth-note chords. The bottom staff is in G major and shows bass notes with 'Ped.' markings. The music is written in a standard musical notation style with black notes on white staff lines, and various dynamics like 'Ped.', 'rit.', 'a tempo', 'cresc.', and '3' (indicating triplets) are included.

dim. rit.

marcato il canto Ped.

Ped. Ped. Ped. Ped. Ped.

poco rit. a tempo rit.

Ped. Ped.

A LA SCHUMAN

poco meno mosso cantando

accel. rit.

Ped. Ped. Ped. Ped.

dim. molto rit. mf

Ped. Ped. Ped. Ped.

The image shows a page of sheet music for piano, consisting of two staves. The top staff is in G major (indicated by a G clef) and the bottom staff is in F major (indicated by a F clef). The music is divided into measures by vertical bar lines. The top staff has a tempo marking 'rit. rubato' and a dynamic 'Ped.' (pedal). The bottom staff has a dynamic 'Ped.' and a tempo marking 'M.I.' (Molto Iusto). The music continues with a 'rubato' dynamic and a 'rit.' dynamic. The top staff has a dynamic 'pp' (pianissimo) and a dynamic 'cresc.'. The bottom staff has a dynamic 'Ped.' and a tempo marking 'M.I.'. The music then transitions to a section with a dynamic 'cantando y rit.' and a dynamic 'mf' (mezzo-forte). The bottom staff has a dynamic 'Ped.' and a tempo marking 'Ped.'. The music continues with a dynamic 'cresc.'. The top staff has a dynamic 'pp' and a dynamic 'cresc.'. The bottom staff has a dynamic 'Ped.' and a tempo marking 'Ped.'. The music concludes with a dynamic 'cresc.' and a dynamic 'Ped.'

sf

rit.

molto

rit.

Ped.

M.I.

rit. marcato

rit.

p legiero

Ped.

Ped.

Ped.

Ped.

Ped.

poco rit.

Ped.

Ped.

marcato il canto

11

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

rit.

poco rit. a tempo

Ped. Ped.

Ped. Ped.

rit.

Ped.

a tempo

Ped. Ped.

A mon élève Mademoiselle Alice Cosling

13

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

A musical score page for Op. 65, Allegretto, 3. EN RE. The score is in 2/4 time with a key signature of two sharps. The top staff is in treble clef, and the bottom staff is in bass clef. The treble staff has a dynamic of γ (soft) and a bass note. The bass staff has a note with a vertical line through it and a bass note. The page includes a brace, a tempo marking "Allegretto", and a page number "3.".

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is two sharps. The score consists of five measures. Measure 11: Treble staff has a rest and a quarter note. Bass staff has a half note. Measure 12: Treble staff has a quarter note. Bass staff has a half note. Measure 13: Treble staff has a rest and a quarter note. Bass staff has a half note. Measure 14: Treble staff has a quarter note. Bass staff has a half note. Measure 15: Treble staff has a rest and a quarter note. Bass staff has a half note.

Sheet music for piano, 5 staves, 4/4 time, key of G major. Measures 1-5 show right hand chords and left hand bass notes with 'Ped.' and '*' markings. Measure 6 starts with a dynamic 'p' and a crescendo. Measures 7-10 show right hand chords and left hand bass notes with 'Ped.' and '*' markings. Measure 11 starts with a dynamic 'p' and a crescendo. Measures 12-15 show right hand chords and left hand bass notes with 'Ped.' and '*' markings. Measure 16 ends with a dynamic 'p' and a crescendo.

Musical score for piano, page 15, featuring five staves of music. The score consists of two systems of five measures each. The key signature is A major (three sharps). The first system starts with a dynamic of *ped.* (pedal down) and includes markings for *ped.*, ***, and *rit.* (ritardando). The second system includes markings for *dim.* (diminuendo) and *rit.* (ritardando). The score is divided into measures by vertical bar lines and includes various note heads, stems, and rests. The bass staff uses a bass clef, and the treble staff uses a treble clef. Measure 10 ends with a double bar line and repeat dots, indicating a repeat of the previous section.

Musical score for piano, page 16, featuring five staves of music. The score includes the following dynamics and performance instructions:

- Staff 1: *dim.* (diminuendo), *rit.* (ritardando), *ped.* (pedal), ** ped.* (pedal), ** ped.* (pedal), ** ped.* (pedal), *cresc.* (crescendo), *dim.* (diminuendo), *p* (pianissimo), *p* (pianissimo).
- Staff 2: *ped.* (pedal), ** ped.* (pedal), *p* (pianissimo), *p* (pianissimo).
- Staff 3: *ped.* (pedal), ** ped.* (pedal), *p* (pianissimo), *p* (pianissimo).
- Staff 4: *ped.* (pedal), ** ped.* (pedal), *p* (pianissimo), *p* (pianissimo).
- Staff 5: *dim.* (diminuendo), *p* (pianissimo), *p* (pianissimo), *p* (pianissimo), *pp* (pianississimo).

A mi querida amiga Luisita Chevallier

17

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

4.
EN LA

The musical score for 'Siete Estudios' Op. 65, No. 4 'EN LA' is presented in four staves. The top two staves are in treble clef, G major (two sharps), and common time (indicated by '3'). The bottom two staves are in bass clef, G major (two sharps), and common time (indicated by '4'). The music consists of four measures per staff. The top staff features eighth-note chords and sixteenth-note patterns. The bottom staff features sustained notes and eighth-note chords. The overall style is characteristic of Isaac Albeniz's 'Siete Estudios'.

18

19

20

21

22

23

24

25

26

27

Sheet music for two voices (Soprano and Bass) and piano. The music is in common time, with a key signature of two sharps. The piano part is in the bass clef, and the voices are in the soprano and bass clefs. The notation includes various note heads, stems, and rests, with some notes connected by beams. Measure numbers 19 through 24 are indicated above the staves. The piano part features sustained notes and chords, while the voices provide harmonic support and melodic lines. The vocal parts are mostly eighth and sixteenth note patterns, with some sustained notes.

A five-stave musical score for piano, labeled page 20. The score consists of five horizontal staves, each with a treble clef and a bass clef. The top two staves are for the right hand, and the bottom three staves are for the left hand. The music is in common time. The score features various musical elements including eighth and sixteenth note patterns, dynamic markings like 'p' (piano), 'f' (forte), and 'ff' (fortissimo), and measure repeat signs. The key signature changes throughout the piece, indicated by the clefs and key signatures on each staff. The music is divided into measures by vertical bar lines.

Five staves of musical notation for piano, showing melodic and harmonic lines. The notation is in common time, with a key signature of one sharp (F#). The top staff shows a melodic line with eighth and sixteenth notes. The second staff shows a harmonic line with eighth and sixteenth notes. The third staff shows a melodic line with eighth and sixteenth notes. The fourth staff shows a harmonic line with eighth and sixteenth notes. The fifth staff shows a melodic line with eighth and sixteenth notes. The notation includes various dynamics and articulations, such as staccato dots and fermatas. The music is divided into measures by vertical bar lines.

A musical score for piano, consisting of five staves of music. The music is in G major (indicated by a treble clef and a single sharp sign in the key signature). The tempo is indicated as $\#$ (moderately fast). The score is divided into measures by vertical bar lines. The top two staves show the treble clef line and the bass clef line, respectively. The middle three staves show the treble clef line, the bass clef line, and the treble clef line again. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. The notation is typical of a piano piece, with the right hand generally playing the upper lines and the left hand the lower lines.

1 2 3 4 5 6

A mi querida amiga Srta. Pepita Junoz

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

EN MI
5.

Musical score for piano, page 27, featuring five staves of music. The score includes dynamic markings such as *cresc.*, *ff*, and *cantando*, and performance instructions like *Ped.* (pedal). The music consists of six measures per staff, with the first staff ending on a forte dynamic. The score is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The piano keyboard is indicated by a brace and vertical lines between the staves.

28

f *ff*

ff

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

rit.

dim.

cantando

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

8

rit.

cresc.

8-

Ped.

Ped.

Ped.

Ped.

50

1. *cresc.*
 2. *cresc.*
 3. *ff*
 4. *8*
 5. *8*
 6. *8*
 7. *8*
 8. *8*
 9. *8*
 10. *8*
 11. *8*
 12. *8*
 13. *8*
 14. *8*
 15. *8*
 16. *8*
 17. *8*
 18. *8*
 19. *8*
 20. *8*
 21. *8*
 22. *8*
 23. *8*
 24. *8*
 25. *8*
 26. *8*
 27. *8*
 28. *8*
 29. *8*
 30. *8*
 31. *8*
 32. *8*
 33. *8*
 34. *8*
 35. *8*
 36. *8*
 37. *8*
 38. *8*
 39. *8*
 40. *8*
 41. *8*
 42. *8*
 43. *8*
 44. *8*
 45. *8*
 46. *8*
 47. *8*
 48. *8*
 49. *8*
 50. *8*
 51. *8*
 52. *8*
 53. *8*
 54. *8*
 55. *8*
 56. *8*
 57. *8*
 58. *8*
 59. *8*
 60. *8*
 61. *8*
 62. *8*
 63. *8*
 64. *8*
 65. *8*
 66. *8*
 67. *8*
 68. *8*
 69. *8*
 70. *8*
 71. *8*
 72. *8*
 73. *8*
 74. *8*
 75. *8*
 76. *8*
 77. *8*
 78. *8*
 79. *8*
 80. *8*
 81. *8*
 82. *8*
 83. *8*
 84. *8*
 85. *8*
 86. *8*
 87. *8*
 88. *8*
 89. *8*
 90. *8*
 91. *8*
 92. *8*
 93. *8*
 94. *8*
 95. *8*
 96. *8*
 97. *8*
 98. *8*
 99. *8*
 100. *8*
 101. *8*
 102. *8*
 103. *8*
 104. *8*
 105. *8*
 106. *8*
 107. *8*
 108. *8*
 109. *8*
 110. *8*
 111. *8*
 112. *8*
 113. *8*
 114. *8*
 115. *8*
 116. *8*
 117. *8*
 118. *8*
 119. *8*
 120. *8*
 121. *8*
 122. *8*
 123. *8*
 124. *8*
 125. *8*
 126. *8*
 127. *8*
 128. *8*
 129. *8*
 130. *8*
 131. *8*
 132. *8*
 133. *8*
 134. *8*
 135. *8*
 136. *8*
 137. *8*
 138. *8*
 139. *8*
 140. *8*
 141. *8*
 142. *8*
 143. *8*
 144. *8*
 145. *8*
 146. *8*
 147. *8*
 148. *8*
 149. *8*
 150. *8*
 151. *8*
 152. *8*
 153. *8*
 154. *8*
 155. *8*
 156. *8*
 157. *8*
 158. *8*
 159. *8*
 160. *8*
 161. *8*
 162. *8*
 163. *8*
 164. *8*
 165. *8*
 166. *8*
 167. *8*
 168. *8*
 169. *8*
 170. *8*
 171. *8*
 172. *8*
 173. *8*
 174. *8*
 175. *8*
 176. *8*
 177. *8*
 178. *8*
 179. *8*
 180. *8*
 181. *8*
 182. *8*
 183. *8*
 184. *8*
 185. *8*
 186. *8*
 187. *8*
 188. *8*
 189. *8*
 190. *8*
 191. *8*
 192. *8*
 193. *8*
 194. *8*
 195. *8*
 196. *8*
 197. *8*
 198. *8*
 199. *8*
 200. *8*
 201. *8*
 202. *8*
 203. *8*
 204. *8*
 205. *8*
 206. *8*
 207. *8*
 208. *8*
 209. *8*
 210. *8*
 211. *8*
 212. *8*
 213. *8*
 214. *8*
 215. *8*
 216. *8*
 217. *8*
 218. *8*
 219. *8*
 220. *8*
 221. *8*
 222. *8*
 223. *8*
 224. *8*
 225. *8*
 226. *8*
 227. *8*
 228. *8*
 229. *8*
 230. *8*
 231. *8*
 232. *8*
 233. *8*
 234. *8*
 235. *8*
 236. *8*
 237. *8*
 238. *8*
 239. *8*
 240. *8*
 241. *8*
 242. *8*
 243. *8*
 244. *8*
 245. *8*
 246. *8*
 247. *8*
 248. *8*
 249. *8*
 250. *8*
 251. *8*
 252. *8*
 253. *8*
 254. *8*
 255. *8*
 256. *8*
 257. *8*
 258. *8*
 259. *8*
 260. *8*
 261. *8*
 262. *8*
 263. *8*
 264. *8*
 265. *8*
 266. *8*
 267. *8*
 268. *8*
 269. *8*
 270. *8*
 271. *8*
 272. *8*
 273. *8*
 274. *8*
 275. *8*
 276. *8*
 277. *8*
 278. *8*
 279. *8*
 280. *8*
 281. *8*
 282. *8*
 283. *8*
 284. *8*
 285. *8*
 286. *8*
 287. *8*
 288. *8*
 289. *8*
 290. *8*
 291. *8*
 292. *8*
 293. *8*
 294. *8*
 295. *8*
 296. *8*
 297. *8*
 298. *8*
 299. *8*
 300. *8*
 301. *8*
 302. *8*
 303. *8*
 304. *8*
 305. *8*
 306. *8*
 307. *8*
 308. *8*
 309. *8*
 310. *8*
 311. *8*
 312. *8*
 313. *8*
 314. *8*
 315. *8*
 316. *8*
 317. *8*
 318. *8*
 319. *8*
 320. *8*
 321. *8*
 322. *8*
 323. *8*
 324. *8*
 325. *8*
 326. *8*
 327. *8*
 328. *8*
 329. *8*
 330. *8*
 331. *8*
 332. *8*
 333. *8*
 334. *8*
 335. *8*
 336. *8*
 337. *8*
 338. *8*
 339. *8*
 340. *8*
 341. *8*
 342. *8*
 343. *8*
 344. *8*
 345. *8*
 346. *8*
 347. *8*
 348. *8*
 349. *8*
 350. *8*
 351. *8*
 352. *8*
 353. *8*
 354. *8*
 355. *8*
 356. *8*
 357. *8*
 358. *8*
 359. *8*
 360. *8*
 361. *8*
 362. *8*
 363. *8*
 364. *8*
 365. *8*
 366. *8*
 367. *8*
 368. *8*
 369. *8*
 370. *8*
 371. *8*
 372. *8*
 373. *8*
 374. *8*
 375. *8*
 376. *8*
 377. *8*
 378. *8*
 379. *8*
 380. *8*
 381. *8*
 382. *8*
 383. *8*
 384. *8*
 385. *8*
 386. *8*
 387. *8*
 388. *8*
 389. *8*
 390. *8*
 391. *8*
 392. *8*
 393. *8*
 394. *8*
 395. *8*
 396. *8*
 397. *8*
 398. *8*
 399. *8*
 400. *8*
 401. *8*
 402. *8*
 403. *8*
 404. *8*
 405. *8*
 406. *8*
 407. *8*
 408. *8*
 409. *8*
 410. *8*
 411. *8*
 412. *8*
 413. *8*
 414. *8*
 415. *8*
 416. *8*
 417. *8*
 418. *8*
 419. *8*
 420. *8*
 421. *8*
 422. *8*
 423. *8*
 424. *8*
 425. *8*
 426. *8*
 427. *8*
 428. *8*
 429. *8*
 430. *8*
 431. *8*
 432. *8*
 433. *8*
 434. *8*
 435. *8*
 436. *8*
 437. *8*
 438. *8*
 439. *8*
 440. *8*
 441. *8*
 442. *8*
 443. *8*
 444. *8*
 445. *8*
 446. *8*
 447. *8*
 448. *8*
 449. *8*
 450. *8*
 451. *8*
 452. *8*
 453. *8*
 454. *8*
 455. *8*
 456. *8*
 457. *8*
 458. *8*
 459. *8*
 460. *8*
 461. *8*
 462. *8*
 463. *8*
 464. *8*
 465. *8*
 466. *8*
 467. *8*
 468. *8*
 469. *8*
 470. *8*
 471. *8*
 472. *8*
 473. *8*
 474. *8*
 475. *8*
 476. *8*
 477. *8*
 478. *8*
 479. *8*
 480. *8*
 481. *8*
 482. *8*
 483. *8*
 484. *8*
 485. *8*
 486. *8*
 487. *8*
 488. *8*
 489. *8*
 490. *8*
 491. *8*
 492. *8*
 493. *8*
 494. *8*
 495. *8*
 496. *8*
 497. *8*
 498. *8*
 499. *8*
 500. *8*
 501. *8*
 502. *8*
 503. *8*
 504. *8*
 505. *8*
 506. *8*
 507. *8*
 508. *8*
 509. *8*
 510. *8*
 511. *8*
 512. *8*
 513. *8*
 514. *8*
 515. *8*
 516. *8*
 517. *8*
 518. *8*
 519. *8*
 520. *8*
 521. *8*
 522. *8*
 523. *8*
 524. *8*
 525. *8*
 526. *8*
 527. *8*
 528. *8*
 529. *8*
 530. *8*
 531. *8*
 532. *8*
 533. *8*
 534. *8*
 535. *8*
 536. *8*
 537. *8*
 538. *8*
 539. *8*
 540. *8*
 541. *8*
 542. *8*
 543. *8*
 544. *8*
 545. *8*
 546. *8*
 547. *8*
 548. *8*
 549. *8*
 550. *8*
 551. *8*
 552. *8*
 553. *8*
 554. *8*
 555. *8*
 556. *8*
 557. *8*
 558. *8*
 559. *8*
 560. *8*
 561. *8*
 562. *8*
 563. *8*
 564. *8*
 565. *8*
 566. *8*
 567. *8*
 568. *8*
 569. *8*
 570. *8*
 571. *8*
 572. *8*
 573. *8*
 574. *8*
 575. *8*
 576. *8*
 577. *8*
 578. *8*
 579. *8*
 580. *8*
 581. *8*
 582. *8*
 583. *8*
 584. *8*
 585. *8*
 586. *8*
 587. *8*
 588. *8*
 589. *8*
 590. *8*
 591. *8*
 592. *8*
 593. *8*
 594. *8*
 595. *8*
 596. *8*
 597. *8*
 598. *8*
 599. *8*
 600. *8*
 601. *8*
 602. *8*
 603. *8*
 604. *8*
 605. *8*
 606. *8*
 607. *8*
 608. *8*
 609. *8*
 610. *8*
 611. *8*
 612. *8*
 613. *8*
 614. *8*
 615. *8*
 616. *8*
 617. *8*
 618. *8*
 619. *8*
 620. *8*
 621. *8*
 622. *8*
 623. *8*
 624. *8*
 625. *8*
 626. *8*
 627. *8*
 628. *8*
 629. *8*
 630. *8*
 631. *8*
 632. *8*
 633. *8*
 634. *8*
 635. *8*
 636. *8*
 637. *8*
 638. *8*
 639. *8*
 640. *8*
 641. *8*
 642. *8*
 643. *8*
 644. *8*
 645. *8*
 646. *8*
 647. *8*
 648. *8*
 649. *8*
 650. *8*
 651. *8*
 652. *8*
 653. *8*
 654. *8*
 655. *8*
 656. *8*
 657. *8*
 658. *8*
 659. *8*
 660. *8*
 661. *8*
 662. *8*
 663. *8*
 664. *8*
 665.

Al insigne violinista Jesús de Monasterio

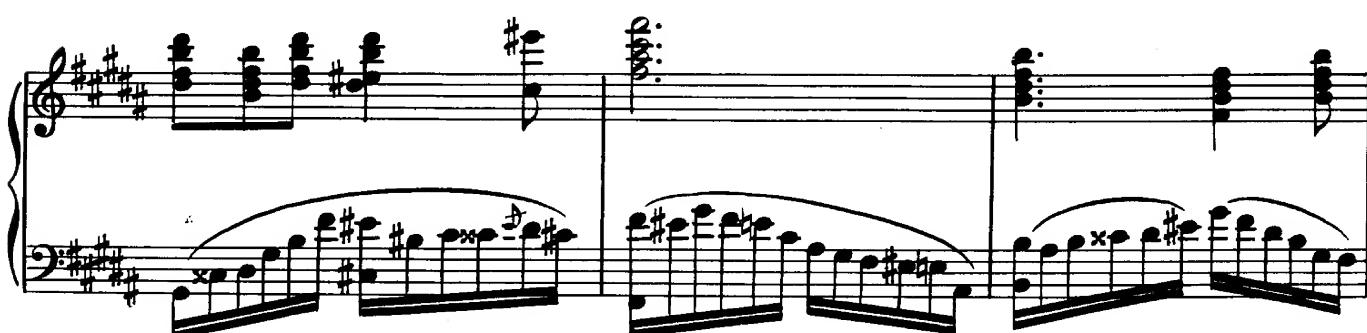
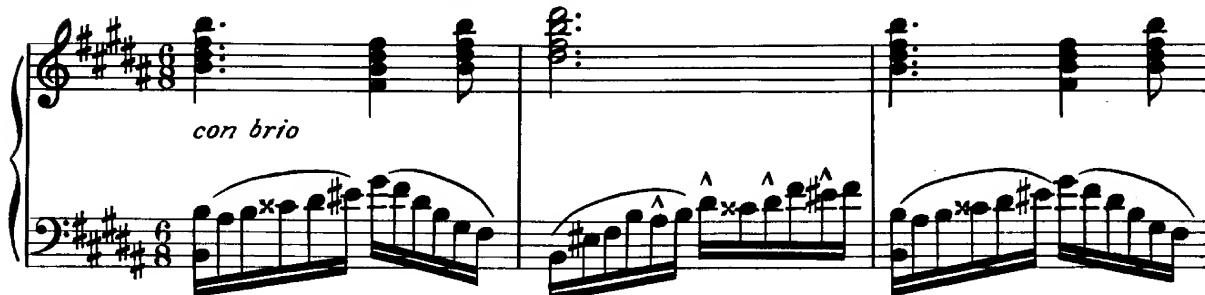
31

SIETE ESTUDIOS

en los tonos
NATURALES MAYORES

ISAAC ALBENIZ
Op. 65

6.
EN SI



8

poco rit.

marcato

Ped. Ped.

cresc.

Detailed description: The image shows a five-page musical score for piano, page 8, measures 1 through 12. The score is in common time and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes frequently, indicated by a mix of treble and bass clefs and various sharps and flats. Measure 1 starts with a treble clef, a key signature of 4 sharps, and a tempo marking of 'poco rit.'. Measures 2-3 show a transition with a bass clef, 3 sharps, and 'marcato' dynamics. Measures 4-5 return to a treble clef, 4 sharps, and 'Ped.' (pedal) markings. Measures 6-7 show a return to a bass clef, 3 sharps, and 'Ped.' markings. Measures 8-9 show a return to a treble clef, 4 sharps, and 'Ped.' markings. Measures 10-11 show a return to a bass clef, 3 sharps, and 'Ped.' markings. Measure 12 concludes with a treble clef, 2 sharps, and a 'cresc.' (crescendo) dynamic. The score is filled with various musical markings, including slurs, grace notes, and dynamic changes.

5

poco rit.

marcato

Ped.

Ped.

Ped.

Ped.

marcato

Ped.

Ped.

19906

10

f

p

cresc.

marcato

poco rit.

ped.

ped.

meno mosso

mf

Musical score for piano, page 35, featuring five staves of music. The score is in common time and consists of two systems of measures. The first system starts with a dynamic of *mf* (mezzo-forte). The second system begins with a dynamic of *Ped.* (pedal). The score includes various musical markings such as *rit.* (ritardando), *mf* (mezzo-forte), *Ped.* (pedal), and *con brio* (with energy). The music is written in a treble clef for the top staff and a bass clef for the bottom staff, with both staves using a 2/4 time signature. The score is set against a background of a light gray grid.

8

cresc.

poco rit.

Ped.

Ped.

marcato

A mi querido amigo y maestro D. Antonio Almagro

SIETE ESTUDIOS

en los tonos

NATURALES MAYORES

ISAAC ALBENIZ

Op. 65

Allegro

7.
EN FA

1. *rit.* *marcato*
Ped.

2. *rit.* *a tempo*
Ped. *Ped.*

3. *cresc.* *dim.*
Ped. *Ped.* *Ped.*

4. *cresc.* *rit.* *poco* *a tempo*
Ped. *Ped.*

5. *cresc.* *Ped.* *Ped.* *Ped.* *f*

1. *f*
Ped.
dim.

2. *dim.*
cresc.
Ped.

3. *rit.*
cresc. poco rit.
Ped.

4. *ff*
pp
Ped.

5. *p*
Ped.
bb *tr.*
Ped.

dim. e ra - - - llen - - - tan - - - do

a tempo

Ped. Ped. Ped.

cresc. dim. cresc. rit. poco

a tempo

Ped. Ped. Ped. Ped.

cresc. rit.

Ped. Ped. Ped.

